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"William Tell," grandly played by the orchestra.

The instrumental performances were, in many respects, admirable. The Larghetto, by Beethoven, was played with great delicacy and feeling. The Lohengrin piece lacked very much in color, and the Mendelssohn selection, though generally well played, exposed one or two bad spots, was deficient in precision and clearness, and made apparent by the weakness of the violins. The overture, and the concluding piece were, however, finely performed, and were received with the most cordial approbation and applause. On the whole it was a most delightful concert, and gave infinite gratification to all present.

EDWARD MOLLENHAUER'S CONSERVATORY CONCERT.

The first of a series of concerts to be given in connection with Mr. Mollenhauer's Musical Conservatory was given at Irving Hall Monday evening. There was a large attendance. Mme. Frederici, who will be pleasantly remembered in connection with the German opera, sang the Aria "Robert tot que j'aime" very dramatically. She has a fine voice, which she uses skillfully. Her style is somewhat hard, lacking the finish and the rich utterance of the Italian school; but her efforts pleased the audience, and won for her unanimous encore.

Mr. Bockelman, the pianist announced, did not appear, but his place was supplied by Mr. Lejeal, who played Liszt's Rigoletto very poorly indeed. He has considerable execution, but he plays in patches, which we presume is his idea of *chiar oscuro*, and he is subject to bursts of spasmodic energy which are terrible to listen to and very damaging to the piano-forte. Mr. Charles John is not suited for a concert singer. His voice is not good and is uncultivated, and as to style he has nothing to speak of. Mr. J. Pollak is a singer of a very different order. He has a fine voice, rich in quality and well trained, and he sings with intelligence and expression. He will, we think, prove a very valuable addition to our concert programmes during the present season.

Mr. Henry Mollenhauer performed a Caprice by Servais, for the violoncello, in a very masterly manner. His tone is pure and sympathetic, his execution is clear and brilliant, and his style graceful and expressive, with a somewhat too free use of the glissando, perhaps. Mr. Ed. Mollenhauer executed the famous "Witches Dance" in his usual brilliant and effective manner. The remainder of the programme was of an attractive character, but we were unable to remain.

ORPHEON FREE CHORAL CLASSES.

The Orpheon Free Choral Classes for ladies, girls, and boys will open on October 1st, at the

Cooper Institute. Applicants will be "booked" during the last week in September, or pupils appearing at the Orpheon Hall of that building at 4 o'clock on Mondays, Tuesdays, Thursdays, and Fridays.

We hear that Mr. Jerome Hopkins, who directs these Orpheon Free Schools, has also organized an Orpheon in Newark, N. J., which he intends to keep up, together with those in New York, Brooklyn, and at Staten Island. There are indications of an enormous attendance in all these places.

THE NEW ORGAN FOR TRINITY CHURCH, NEW HAVEN, CONN.—

BUILT BY E. & G. G. HOOK, OF BOSTON.

This Organ is by far the largest in the State, is the largest Church Organ in New England, save the celebrated organs in the Churches of the "Immaculate Conception," and the "New Jerusalem," in the City of Boston, and has but very few equals in size and completeness amongst the Church Organs in the country. Its distinguishing characteristic is its surpassing power and brilliancy, and although not quite equal in size to the two organs above mentioned, nor to the magnificent organ in Plymouth Church, Brooklyn, all built by the same celebrated builders, they still consider it the most effective organ of its size ever made by them. No expense has been spared in its construction, to make it as perfect and durable as possible, both in workmanship and material.

The Pneumatic Lever is applied to the action of the Great Manuale, and is so arranged by couplers as to operate the whole organ. The bellows of the organ are worked by one of Stiles' patent Motor Wheels, placed in the Church by D. O. Camp, Eldridge & Co., and fitted to the instrument by Messrs. Osborn & Gaylord, of this City. The instrument is placed in the gallery, opposite the chancel, and enclosed in a case of rich and elegant appearance, built of black walnut and chestnut woods combined. The front pipes, thirty-three in number, are all speaking pipes of unusual size, and with their tasteful ornamentation, give to the organ a highly pleasing and novel appearance. The organ case is 10½ feet deep, 25 feet wide, and 32 feet in height.

SPECIFICATION.

GREAT MANUALE.

| Feet. | Pipes. |
|----------------------------|--------|
| 1. 16 Open Diapason..... | 58 |
| 2. 8 Open Diapason..... | 58 |
| 3. 8 Viola Da Gamba..... | 58 |
| 4. 8 Doppel Flute..... | 58 |
| 5. 4 Flute Harmonique..... | 58 |
| 6. 4 Octave..... | 58 |
| 7. 2½ Twelfth..... | 58 |
| 8. 2 Fifteenth..... | 58 |
| 9. 3 ranks, Coronet..... | 174 |
| 10. 5 ranks, Mixture..... | 290 |
| 11. 8 Trumpet..... | 58 |
| 12. 4 Clarion..... | 58 |

SWELL MANUALE.

| | |
|--------------------------|----|
| 13. 16 Bourbon Bass..... | 58 |
| 14. Bourbon Treble..... | 58 |
| 15. 8 Open Diapason..... | 58 |
| 16. 8 Salicional..... | 58 |

| | |
|-----------------------------|-----|
| 17. 8 Stopped Diapason..... | 58 |
| 18. 4 Violin..... | 58 |
| 19. 4 Flauto Traverso..... | 58 |
| 20. 4 Octave..... | 58 |
| 21. 2 Fifteenth..... | 58 |
| 22. 3 ranks, Mixture..... | 174 |
| 23. 8 Cornopean..... | 58 |
| 24. 8 Bassoon..... | 46 |
| 25. 8 Oboe..... | 12 |
| 26. Blank Slide..... | |

CHOIR MANUALE.

| | |
|--------------------------------|----|
| 27. 8 Melodia..... | 46 |
| 28. 8 Geigen Principal..... | 58 |
| 29. Stopped Diapason Bass..... | |
| 30. 8 Stopped Dia Treble..... | 58 |
| 31. 8 Dulcians..... | 58 |
| 32. 4 Flauto D'Amour..... | 58 |
| 33. 4 Octave..... | 58 |
| 34. 2 Picolo..... | 58 |
| 35. 8 Clarionet..... | 58 |

PEDALE.

| | |
|---------------------------|----|
| 36. 16 Open Diapason..... | 27 |
| 37. 16 Violone..... | 17 |
| 38. 16 Bourdon..... | 27 |
| 39. 8 Vio.oncello..... | 27 |
| 40. 16 Positane..... | 27 |
| 41. Blank Slide..... | |

MECHANICAL REGISITERS.

| | |
|------------------------------|--|
| 42. Swell to Great Coupler. | |
| 43. Choir to Great " | |
| 44. Swell to Choir " | |
| 45. Great to Pedale " | |
| 46. Choir to Pedale " | |
| 47. Swell to Pedale Coupler. | |
| 48. Tremulant Swell. | |
| 49. Great Manuale. | |
| 50. Bellows Signal. | |

COMPOSITION PEDALS.

Forte Combination Pedal for Great Manuale.
Piano " " " Pedale
Pedal operating Great to Pedal Coupler.

SUMMARY.

Compass of Manuales, C to A, 58 notes.
" " Pedale, C to D, 27 notes.

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|--------------------|------|
| Pipes. | |
| Great Manuale..... | 1044 |
| Swell " | 764 |
| Choir Manuale..... | 452 |
| Pedale..... | 136 |
| Total..... | 2885 |

DRAMATIC.

Cagliostro, or, The Charlatan, has been thrice performed at the Winter Garden, and thus had a somewhat imperfect presentation of its gifted author's idea in writing a sensational drama, founded upon the life and deeds of a famous illusionist and trickster. The incidents treated of refer to an eventful period of French life, politics and intrigues, that which preceded the horrible uprising against Bourbon tyranny and a dissolute nobility, and ended in founding a Napoleon dynasty. Those incidents are well treated by Mr. J. W. Watson. The situations are well conceived the language and expression conveyed, excellent, and there is unity, purpose and striking effect planned out to such a degree of artistic conception as to present the author's claim for rank among good playwrights in a favorable light. Unfortunately for him and the success—in any sense—of his work, the Winter Garden is unsuited to elocution, and words spoken, which are needful to carry on the listener's interest with the action or quick perception of the nice points frequently involved by them, are vaguely apprehended by all not immediately before those who utter them.

Another serious drawback to popularity for such a drama was found in the shabby manner of its mounting and the bungling presentation of those spectacular or illusional effects, absolutely essential to carry out Cagliostro's trickery, or the satisfactory presentation of such a grand scene as the storming of the Bastile demands at the mana-